

INDIEFFERENTIAL



WHAT'S
NEW?

by indieffferential

OLESIA GIANTS | WHAT'S NEW JULY VOL.7

Olesia Giants

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Do you remember that time you discovered your favorite band? What was that like? How did it feel? Over the years we have found different ways of discovering new music and other formats of entertainment. Some of you already remember the first time you bought a vinyl record or a CD.

For me, it was one of the best experiences when I bought an AC/DC CD freshly bought ready to be played at full volume in my parent's Hi-Fi system. The physical aspect of the release always was something that stayed with me for a long time and I loved the whole experience of having that CD, inserting it into the system, controlling the volume and listening to my favorite tracks over and over again. Everything that came along with the CD was a bonus, you could look at pictures, read about the band and have something to do while experiencing their music.

Right now most music is released in digital formats and you can't really experience this. Magazines were also something that introduced me to my favorite bands back in the day. I remember reading about the Killers long before listening to their hits on the radio. Still, the physical aspect of the discovery was significant, for me at least. Of course, it's a lot easier to find out great music these days and not buy seven different CDs to discover what you like.

Enough with the past though, let's move to today, you can stream music, films and series and many people don't bother buying magazines or CDs. I am one of these people who loves to collect things and I also own many video games in digital and physical format. Even though some of my favorite video games are in a library on my computer, I always cherish the time I take to look through the case of an older video game, its pamphlets and artwork.

This is one of the reasons we started Indiefferial. The experience of holding a physical magazine in your hands, reading about these new bands from the other side of the world while you listen to their music online sending them a DM that you love their work. This is what Indiefferial is all about, keeping the good aspects of physical releases and combining this experience with the modern opportunities technology provides.

Indiefferial is here for every artist out there, we love what we do and we will keep posting about your music and projects so people can find out their new favorite artist. Our plan is to post consistently about new artists and creators, in that way, your audience will find out about another great band and their audience will discover your work. This is how Indiefferial works, always supporting artists in order to find the right audience and have their work sent across the whole world.

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Jetic Unveils Stirring Gospel Single "Love (Stand With You)" — A Soulful Praise Anthem of Faith and Unity

July 2025 — Independent gospel artist Jetic, also known as A Child of God, shares a deeply moving new single, "Love (Stand With You)," a powerful declaration of praise, solidarity, and divine love. Blending Contemporary Gospel with Gospel Pop, the track features soulful vocals wrapped in lush orchestration—strings of cellos and violins—creating a spiritual atmosphere that uplifts and inspires.

Anchored in scripture and guided by faith, "Love (Stand With You)" speaks directly to the heart. From its stirring opening—"I praise you, for I am fearfully and wonderfully made"—to its recurring, anthemic hook, the song reminds listeners that God's love stands unshaken, especially during life's trials.

"You are the spirit, we are the temple / You are our refuge, we are your people" — Verse 1

Jetic's emotive delivery, paired with orchestral arrangements, elevates this worship-driven track into a modern-day praise anthem. Listeners will feel both comforted and empowered, encouraged to reflect on the strength and presence of divine love in every moment.

With a mission to spread hope and unity through music, Jetic continues to carve a space for spiritually conscious artistry in the gospel genre. This single is not only a prayerful offering but also an invitation to stand together in love.



**OLESIA GLANTS INVOKES THE
DIVINE ON “SAVE ME”
A PRAYER ON THE EDGE OF
HEAVEN AND BASSLINES**



With the release of her mesmerizing new single “Save Me,” Olesia Glants opens the door to a world where seduction meets salvation. Seamlessly blending deep house grooves, EDM-pop textures, and jazz-laced soul, Glants delivers a spiritual outcry dressed in velvet. It’s a sound that feels equally at home in candlelight and strobe light—a sacred plea set against the backdrop of a pulsing, hypnotic beat.

“This song is for everyone walking around with a question mark in their soul,” says Glants. That line alone captures the emotional gravity of “Save Me”, a track that aches with vulnerability while maintaining an unshakable, magnetic confidence. It’s not just a song; it’s a confession, a reckoning, and a prayer wrapped into one.

Built on a deep, cinematic rhythm and wrapped in warm synths, “Save Me” is both a dancefloor release and a meditative offering. It swells and breathes, inviting listeners into a hypnotic state where sensuality and spirituality are not opposing forces, but dance partners. Glants’ vocal delivery is effortlessly powerful, equal parts plea and proclamation.

The music video deepens the emotional journey. Visually striking and laced with bold, symbolic imagery, it channels themes of catharsis, rebirth, and creative resistance. There’s a sense of divine will at work, not the quiet kind, but a fierce, feminine force pushing through darkness toward light.



Born in Ukraine and now based in Dubai, Olesia Glants has been making waves with her genre-defying style and unforgettable stage presence. Known for her burlesque-charged performances and spellbinding voice, she’s already headlined multiple solo concerts and serves as lead vocalist in one of the UAE’s premier live shows. With “Save Me,” she extends her reach even further, presenting herself as a global artist unafraid to blend the sensual with the spiritual.

For anyone who’s ever searched for meaning on the dancefloor, or cried out for clarity in the middle of the night—“Save Me” is the anthem you didn’t know you needed. Olesia Glants has found a powerful sweet spot between ecstasy and introspection, and with this release, she invites the world to step inside.

DION ISAIAH LEAPS TOWARD LOVE AND LIBERATION WITH “CHASING MOMENTS”



“Chasing Moments” isn’t just a feel-good anthem, it’s a declaration of intent. For anyone who’s ever taken a risk in the name of love or dared to chase a better life, this song is your soundtrack. It’s about trusting the leap, savoring the flight, and knowing that sometimes, the unknown holds everything you’ve been waiting for.



With shimmering beats and sun-drenched melodies, Dion Isaiah's latest single "Chasing Moments" delivers a glowing testament to courage, change, and the thrill of starting over. Blending tropical house textures with vibrant dance-pop energy, the track pulses with warmth and forward motion, a sonic postcard from a life reinvented.

Written in the wake of a life-altering move from South Carolina to Norway, "Chasing Moments" finds Dion reflecting on the emotional highs and lows of leaving everything familiar to chase connection, love, and purpose on foreign soil. "This song is personal," he shares. "It's about the leap of faith I took moving across the world, chasing something bigger than comfort—chasing connection, freedom, and love."

Built on lush synths, driving rhythms, and Dion's signature soulful vocals, the track wraps its emotional core in a euphoric soundscape. It's the kind of song that makes you want to roll down the windows and keep driving, with just enough bittersweetness to remind you of what you left behind.

Dion Isaiah has been steadily carving his space in the global electronic music scene, with over 3 million Spotify streams and major support from NRK mp3.

His performances at marquee festivals like Extremsportveko have helped establish him as one of Norway's most exciting independent artists, merging Afro fusion, house, and pop into a sound that radiates optimism and authenticity.



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Nick Cody & The Heartache return with a haunting and timely release in The World's Richest Man, a protest single that lands with quiet force and stirring elegance. Featuring the luminous cello work of Liz Hanks, whose resume includes collaborations with The Pet Shop Boys, Pulp, and Liam Gallagher, the track unfolds as a textured meditation on inequality, privilege, and the brittle veneer of wealth.

A LAMENT IN LAYERS: NICK CODY & THE HEARTACHE CHALLENGE GREED WITH 'THE WORLD'S RICHEST MAN'



NICK CODY & THE HEARTACHE
FEATURING LIZ HANKS ON CELLO



Released via Cody's own Green Eyed Records, the single marks the first of several pointed dispatches from the forthcoming EP We Are the Many. What emerges here is not a rant, but a richly composed reflection, where lyricism and sonic intent weave into something both intimate and urgent. Hanks' cello doesn't merely accompany; it elevates, adding a cinematic depth that contrasts the barbed lyrics with mournful beauty.

Cody, a Leeds-based songwriter and a restless creative force, has long earned the admiration of his peers. Jon Gomm and Chris Catalyst of The Sisters of Mercy have lauded his inventive songwriting, while Jim Glennie of James described his music as "wonderfully innovative and explorative" and "exciting and unpredictable." That spirit is in full evidence here. Cody's lyrics cut with precision, offering social critique without preaching, wrapped in melodies that linger long after the final note.

The production is restrained yet immersive, allowing each element to breathe. There's clarity in the mix, a respect for space and silence that amplifies the song's emotional undercurrent. The result is a track that feels both classic and current, rooted in folk tradition but dressed in a modern sonic palette.

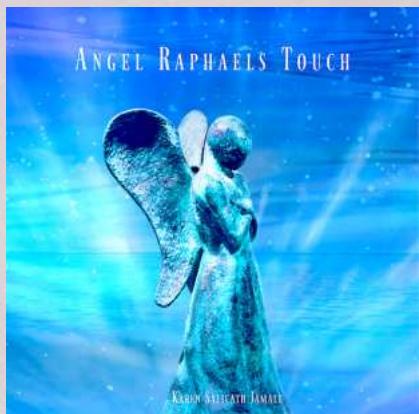


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CELESTIAL STILLNESS: THE DREAM-INSPIRED HEALING OF ANGEL RAPHAEL'S TOUCH

Angel Raphael's Touch arrives like a whispered prayer, a piano composition born not of calculated design but of dream-guided instinct. This piece, both delicate and spiritually grounded, is the latest offering from an artist whose work exists at the intersection of sound, sculpture, and the ethereal. Inspired by the healing energy of Archangel Raphael, the music carries an unmistakable sense of intention: to soothe, to center, to heal.

Composed in the quiet hours of early morning, when the veil between waking and dreaming is thinnest, the track floats on a gentle, intuitive melody. It is not so much played as channeled, a serene transmission of energy shaped in sound. Every note lingers with purpose, holding space for breath and reflection, inviting listeners to step outside of time and into stillness.



The sonic purity of the track owes much to the deft mastering by Maria Triana, a revered figure whose credits span legends like Aretha Franklin, Bob Dylan, and Sting. Her nuanced touch ensures the music retains its original vibrational integrity, preserving the subtle frequencies that give Angel Raphael's Touch its healing character. The result is a piece that feels remarkably unfiltered, as if the listener is sitting beside the piano, breathing in the music as it unfolds.



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The single's artwork, too, deepens its sense of spiritual cohesion. Featuring a bronze sculpture of Archangel Raphael created by the artist, the visual and auditory are inextricably linked. Both emerged from the same dream-state, and both reflect a commitment to translating the celestial into tangible form. Sculpture and music become twin expressions of one vision, resonating with peace and sacred intent.



THE SOUND OF LONGING: Vineetha Menon's RASA Revives the Sacred Dance of Divine Love



With RASA, singer and yoga teacher Vineetha Menon offers more than an album, she opens a portal. Drawing from the sacred verses of the Srimad Bhagavatam, this luminous body of work breathes ancient Indian devotional music into new life, tracing the mythic arc of the Rasa Lila, where Krishna's flute calls the Gopis into the moonlit forests of Vrindavan and a single night expands into eternity.

The music itself is a deeply personal transmission. These songs, many passed down through Menon's mother and spiritual teachers, carry the weight of memory and the spark of divine presence. Some are so rare they survive only within family lineage, never before recorded. In preserving them, Menon is not only archiving a spiritual tradition but offering a living experience, one that bridges the sacred and the personal.

Her voice, untouched by formal training but steeped in lived devotion, is both tender and unshakably rooted. There's no performative grandeur here, only pure transmission. Each note flows with intention, guided by something far older and deeper than musical theory. Eastern ragas entwine with subtle Western harmonies, creating a sonic atmosphere that is both grounded and otherworldly, a devotional language that transcends culture and even comprehension.

Raised between Wales and India, Menon grew up amid kirtans and mystics, where songs were as essential as breath. Her childhood was marked by spontaneous tears during devotional singing, a soul-level recognition that words could not explain. Now based in Oceanside, California, she channels that same energy into sacred music gatherings, where her voice and mission have helped provide tens of thousands of meals to those in need across India. In this way, RASA is both prayer and practice, art and service.

Into the Heart of Light and Shadow: Kirsten Agresta Copely's Ratnaraja Transcends the Ordinary

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With Ratnaraja, GRAMMY®-nominated harpist Kirsten Agresta Copely offers a transcendent meditation on imperfection, beauty, and emotional presence. A luminous duet with clarinet virtuoso Ismail Lumanovski, the track is an invitation to step out of time and into a world where sound becomes spirit, where grief and grace entwine in shimmering harmony.

Drawn from her upcoming album Kuruvinda, a Sanskrit term for a flawed yet radiant ruby, Ratnaraja embodies the idea that vulnerability is not only human, but holy. The piece unfolds slowly, reverently, with Copely's harp lines drifting like light through stained glass, while Lumanovski's clarinet adds a dusky, soul-stirring counterpoint. It is a dialogue of opposites, feminine and masculine, serenity and longing, crafted with exquisite attention to tone and breath.

The production, shaped by Marc Copely, guitarist, producer, and Kirsten's longtime collaborator and husband, enhances the emotional range without ever overwhelming it. There's a warmth and clarity to the mix that feels deeply personal, as if the listener is eavesdropping on a sacred exchange. Whether used for meditation, reflection, or simple stillness, the track holds space for something rarely achieved in contemporary instrumental music: silence that speaks.

Ratnaraja builds on the ethereal terrain of Aquamarine, Copely's previous album composed during her mourning for her mother, yet it travels deeper into uncharted territory. If Aquamarine was water, a balm, a flow, a letting go, then Kuruvinda promises to be fire and earth, grounded in shadow and the raw edges of love and loss. Ratnaraja, released ahead of the full album, hints at the profound emotional excavation still to come.



Few harpists have navigated the worlds of classical, pop, and cinematic music with Copely's grace. Her career spans Carnegie Hall, Lincoln Center, and collaborations with artists like Beyoncé, Bonobo, Erykah Badu, and Kacey Musgraves. She has performed at the White House, the MET Gala, and on major soundtracks, always bringing the ancient resonance of the harp into vivid, modern life.

EYES ON THE FUTURE: JOSH HICKS RETURNS WITH SOULFUL CLARITY ON EYES ON YOU

Welsh singer-songwriter Josh Hicks emerges with Eyes on You, a rich and resonant single that marks both a personal and artistic evolution. Rooted in admiration and crafted with care, the track is a heartfelt tribute to the people who have shaped his journey. It is, at once, a celebration of Pride, of purpose, and of the quiet power found in standing tall for those you love.

This latest release breaks from the familiar, trading in long-time producer ShatterJack for a fresh collaboration with Aston Rudi, whose credits include Mahalia and Olivia Dean. The result is a sound that feels both grounded and elevated. Rudi's production is warm and spacious, allowing Hicks' voice to glow against a textured backdrop of soul-soaked bass, played with supple ease by Alex Hancox. The lyrics, co-written with AnderSol, are tender without being fragile, speaking to the courage found in devotion, in seeing and being seen.



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A First-class graduate in vocal performance from ACM Guildford and winner of the 2021 national Open Mic UK competition, Hicks has made it clear he is more than just a voice, he's a storyteller.



photo by Siria Ferrer

Recorded in London and wrapped on St. Patrick's Day, Eyes on You carries the ease of something that arrived exactly when it was meant to. That sense of arrival is mirrored in Hicks' vocal delivery, world-wise yet unguarded, confident yet deeply felt. His phrasing, shaped by years of classical training and live performance, channels the emotional nuance of vocal greats like Adele, Ella Fitzgerald, and Amy Winehouse. But this isn't homage. It's a voice fully his own, steeped in soul, shaped by jazz, and driven by a clear sense of self.

Even ahead of its June 20 release, Eyes on You has already drawn attention, earning early spins from BBC Radio 2's DJ Spoony and BBC Radio Wales' Bethan Elfyn. That buzz feels well-earned. Hicks has steadily built his reputation since his breakout year in 2023, when his debut single Self Seeking (The Highest Order of Selfishness) and its follow-up Everything About You landed on the BBC Radio Wales A-List and Apple Music editorial playlists. A subsequent live EP showcased the intimacy and raw power of his voice in acoustic form, while 2024's Home Is Where The Heart Is continued his upward arc with BBC Introducing support.

ELEGY IN BLUE: ERIN HUGHES UNVEILS THE DEVASTATING GRACE OF I WISH YOU LOVE

With *I Wish You Love*, alt-rock chanteuse Erin Hughes trades fury for something far more arresting, dignity. This is not a breakup anthem for the catharsis of shouting, smashing, or sprinting into the night. It's the song that follows, when the dust has settled and the silence is louder than rage. It's the sound of a heart breaking without theatrics, of sorrow folded into elegance, and of choosing compassion even when it hurts.

Released on July 12, *I Wish You Love* introduces one of the most emotionally precise voices in the emerging Gothic Pop and Classical Crossover scene. Hughes' classically trained soprano threads effortlessly through a haunting alt-rock arrangement, balancing ache with restraint. The track begins with a hush, reverb-drenched guitar, mournful strings—and slowly builds into a cinematic swell, like a tide creeping in. Her vocal performance is controlled yet raw, carrying the tension of someone who feels deeply but refuses to unravel onstage.

Fans of Evanescence, Florence + The Machine, or Birdy will hear echoes of familiar drama and delicacy, but Hughes isn't imitating, she's carving out her own space in the emotional landscape. Her influences shimmer beneath the surface, but *I Wish You Love* is undeniably hers: bruised, introspective, and disarmingly graceful.



The single is the first taste of her forthcoming EP *Penny in the Jukebox*, a six-track project chronicling the emotional aftermath of a single breakup. Each song in the collection embodies a different feeling, color-coded to reflect its emotional temperature. *I Wish You Love* is the “blue” track, cool, sorrowful, and adult in its acceptance. There’s no blame here, just the soft ache of wishing someone well after they’ve walked away.

Hughes describes herself as “a walking ball of feelings,” and that’s no exaggeration. Her writing is poetic without being precious, deeply introspective yet universally accessible.



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She lives, by her own admission, somewhere between the stage and the deep end of the pool, an apt metaphor for her ability to make vulnerability sound powerful rather than pitiful.

Her songs are less about heartbreak itself and more about what it reveals: endurance, empathy, and the art of letting go without losing yourself.

With *I Wish You Love*, Erin Hughes doesn’t shout her pain. She whispers it into a cathedral of reverb, lets the strings echo her restraint, and gives her grief a spotlight it never asked for but quietly deserves. It’s a heartbreak song for grown-ups, for those who have felt too much and still chose grace.

make a coffee
and take a
listen!



With a sound forged in both grit and grace, Broken, But Saved arrives on the scene with 1, a debut EP that roars with conviction. Spearheaded by Cincinnati-based musician Wes, this project is more than just the culmination of two decades of musical evolution, it's a mission. Fusing high-energy rock with a deeply rooted spiritual message, 1 marks a striking entry point for a band determined to offer hope in a time that sorely needs it.

Wes, a veteran of the stage and studio since 1999, brings a multi-instrumentalist's vision to the project. Guitar, bass, keys, synths, and electronic drums all find a place in his sonic toolkit, but it's the intentionality behind each layer that makes the record resonate. The EP's production marries raw musicianship with cutting-edge AI vocal technology, creating a sound that feels both classic and forward-thinking. It's a bold choice, but one that underscores the project's central theme—using every available tool to communicate truth with impact.

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FROM FIRE TO FAITH: BROKEN, BUT SAVED DELIVERS A BOLD DEBUT WITH 1

*Broken,
But Saved.*



A Riot in Every Key: Nick Norton-Smith Scores the Unruly Heart of I Get Knocked Down

Listen
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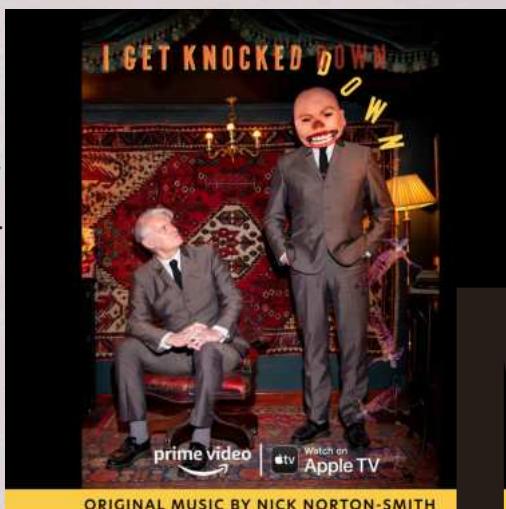


In *I Get Knocked Down*, the defiant spirit of Chumbawamba finds new resonance, not just in its anarcho-pop legacy, but through a soundtrack as varied, surprising, and soulfully subversive as the band itself. At the helm of this genre-hopping musical journey is composer and multi-instrumentalist Nick Norton-Smith, whose vibrant, mischievous score mirrors the shifting tones of a documentary that's as much about political idealism as it is about personal reckoning.

Directed by former Chumbawamba frontman Dunstan Bruce, *I Get Knocked Down* isn't a victory lap. It's a raw, reflective, and often humorous confrontation with disillusionment, both personal and societal. Bruce, now 59, peers into the wreckage of radical dreams, asking what activism looks like when your voice feels lost and the world feels broken. It's not just his story—it's a rallying cry for anyone who's ever felt the same.

And Nick Norton-Smith meets the moment with a score that refuses to settle into a single mold. One moment it's laced with punk energy, echoing the band's squatter-punk origins in the 1980s.

The next, it dips into melancholic string passages or playful genre detours, like a jukebox with a conscience. As befits a film about a group that went from Leeds anarchists to global chart-toppers, the music spans the political and the personal, the absurd and the sublime. There's a rare humility here, noted by *The Guardian* in its glowing 4-star review. The documentary doesn't just chronicle a band, it deconstructs the mythology of success, the price of selling out, and the aching question of whether change was ever really possible. Norton-Smith's music walks that tightrope with emotional agility, matching Bruce's vulnerability beat for beat. And when the moment calls for joy or righteous anger, the score never pulls punches. Already lauded by critics and selected for SXSW, the film boasts a 91% rating on Rotten Tomatoes and has been described as "a blast of pop history" with rare self-awareness. But just as vital to its emotional punch is the composer behind the scenes. Nick Norton-Smith brings decades of experience to the project, from scoring award-winning documentaries like *Children of the Mist* and *My Dead Body*, to performing alongside legends like Frank Sinatra and The Brand New Heavies.

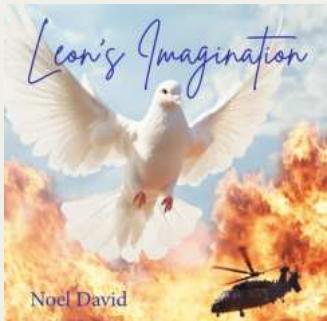


INDIE MUSIC

Noel David's Leon's Imagination: A four-Decade Musical Journey Culminates in a Bold New Chapter

Rhode Island-based singer, songwriter, and pianist Noel David has spent over 40 years crafting a rich and varied musical path. It all began back in college Michigan, where Noel teamed up with Zander, a guitar-playing Dylan devotee, to form a duo that brought their original songs to the legendary Folk City on New York's iconic Bleecker Street, the same stage once graced by Simon & Garfunkel and Bob Dylan.

Despite a detour into the corporate world, Noel never abandoned his music. He continued writing lyrics, composing instrumentals, and performing keyboard in cover bands across Putnam County, New York. It was only after moving to Rhode Island in 2020 with his wife that a new chapter began. There, Noel met Grammy-nominated producer George Dussault, whose impressive network of musicians and production expertise helped Noel breathe new life into his best songs, spanning decades of creativity.



The result is Leon's Imagination, an eleven-track album released in June 2025, a deeply personal collection named after Noel's adolescent nickname, "Leon," his own name spelled backward. The album charts a musical voyage through time, blending elements of folk, jazz, Latin rhythms, and more, reflecting a seasoned artist comfortable exploring diverse styles while staying true to heartfelt songwriting.



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Closing out the album is "Hey Dr. Freud," a standout track that offers a sharp contrast to the preceding songs, much like Joni Mitchell's iconic "Twisted" on Court and Spark. It delivers a self-deprecating wit matched by inventive musicianship. Featuring George Dussault's exceptional guitar work and an unexpected harpsichord break in the chorus, the song pulses with a Latin rhythm yet defies easy classification within today's musical landscape. Its unique outro carries an energy all its own, making it a fitting finale to a deeply thoughtful and eclectic album.

INDIEFFERENTIAL MAGAZINE EXCLUSIVE

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BY INDIFFERENTIAL

Markee Ledge unleashes
'Equinox X: Body' - A
fierce New EP released
July 18

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UK electronic music legend Markee Ledge returns with Equinox X: Body, the second chapter in his ambitious Mind Body & Soul trilogy, a sonic journey exploring the full spectrum of human experience. Following the introspective Equinox IX: Mind, this new EP dives into the visceral, physical realm: movement, energy, and primal rhythm.

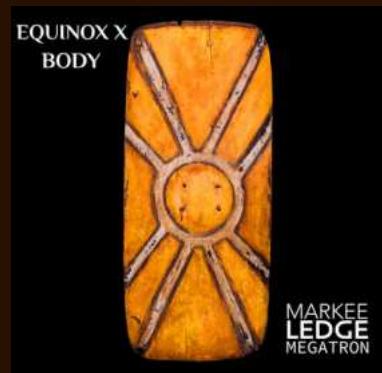
The four-track EP is a pulse-pounding exploration of raw power and instinct, designed to hit your chest before your brain. It's a celebration of resilience and the primal heartbeat that connects us all.



Equinox X: Body represents the summer phase of the Equinox cycle, linked to the Sun, growth, vitality, and movement. Markee blends stripped-back jungle, warm 808s, and organic percussion with his unmistakable production style, creating an immersive soundscape that feels both primal and modern.

Known for his pioneering roles in Kosheen and Decoder & Substance, Markee Ledge continues to evolve UK bass music—not by chasing trends but by delving deeper into the rhythms that move us.

With striking Bark Shield artwork and a live show on the horizon, Equinox X: Body is more than just an EP, it's a powerful reminder that we're not just minds adrift in space, but beings with feet on the ground and rhythm in our bones.



The four-track EP is a pulse-pounding exploration of raw power and instinct, designed to hit your chest before your brain. It's a celebration of resilience and the primal heartbeat that connects us all.

ECTOPLAGUE UNVEILS HAUNTING NEW SINGLE "THE CRESCENT HEIGHTS SLASHER"

Nottingham-based artist Ectoplague delivers a chilling homage to classic horror with their original single “The Crescent Heights Slasher.” Written entirely by Ectoplague, this spine-tingling track draws deeply from the eerie atmosphere and suspenseful tension of vintage slasher movies, crafting a memorable theme that resonates with fans of the genre.

Recorded in an atmospheric, old building during the dead of night, the haunting piano melodies serve as the creative heart of the composition, allowing Ectoplague’s imagination to roam freely through dark, cinematic soundscapes. The result is a uniquely evocative piece that stands out as one of the artist’s most personal and favorite creations to date.

Since its release, “The Crescent Heights Slasher” has captured attention on platforms like New Retrowave’s YouTube channel and Spotify, inspiring a wave of remixes and growing Ectoplague’s audience significantly. This single not only showcases the artist’s passion and dedication but also cements their place within the synthwave and horror-inspired music scenes.



new release



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LEATHER LACES UNLEASH RELENTLESS NEW SINGLE “HEAVY MACHINE GUN”

Leather Laces return with a ferocious second single, “Heavy Machine Gun,” available across all digital platforms on

July 25. More than just a song, it’s a live-fire training drill, a compact, two-and-a-half-minute blitz of obsessive rhythm and calibrated tension that charges headfirst into the heart of its mission.

Instrumental and brutally precise, “Heavy Machine Gun” frames its sonic assault with samples of marching soldiers, creating a powerful sense of relentless forward motion between two synchronized military steps. The track’s hyperkinetic soundscape features distorted electric guitars, aggressive synths, and meticulously programmed Linn Drum beats, crafted entirely around pure sonic physicality.

Building on the momentum of their debut Rocket Launcher, “Heavy Machine Gun” escalates urgency and wields rhythm as a language of warfare, no vocals, no compromises, just relentless forward charge.



Created collaboratively by the four members of Leather Laces, each brings a crucial role to the track’s explosive machinery:

SHOE — Central machine, rhythmic processor, and sound archivist

DripString — Architect of analog textures and saturation

Chokeloop — Master of dynamics and tension

Slughair — Specialist in modulations, interference, and contamination



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MERCY KELLY'S "SPEAK TOO SOON" — A HYPNOTIC INDIE GEM FROM MANCHESTER'S RISING FIVE-PIECE

Following their earlier release “Illusions” this year, Manchester’s indie quintet Mercy Kelly returns with “Speak Too Soon,” the first of four eagerly awaited singles paving the way for their upcoming festival appearances at Tramlines and Kendal Calling.

From the very first note, “Speak Too Soon” captivates with a brilliantly crafted guitar intro that instantly hooks the listener.

The vocals arrive softly but command the center stage, delicate yet utterly compelling. What begins as a soft indie track gradually builds with subtle instrumental layers, leading to a euphoric swell that keeps you entranced well before you realize it.

The track’s structure is a masterclass in dynamic shifts. Just when you think you know where it’s headed, the song dramatically pulls back to spotlight the vocals alone, bathed in silence, elevating their emotional impact before swooping back into a catchy, twangy guitar-driven climax.

Lyrically, the song explores universal themes, the trials and tribulations of life, love, and loss, with a warmth and understanding that resonates deeply. It’s a track made for reflective moments: easy to listen to, soothing yet stirring, with subtle twists and beautiful softer guitar touches, especially near the end.



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**NEW
RELEASES
EVERY WEEK!**

Mercy Kelly's vocals are the true star here, piercing through with a soft but powerful presence that captivates and holds attention. The band strikes a perfect balance between emotional intimacy and expansive soundscapes, delivering a song that's as satisfying as it is compelling.

"Speak Too Soon" is a beautifully crafted anthem from one of Manchester's most exciting new bands, confidently pushing forward their place on the indie scene. It's a promising taste of what's to come and a perfect soundtrack to unwind and feel.



SAMMY. /REVERSIES ILLUMINATES THE DARK WITH “FULL OF LIES” — A SONIC CONFESSION FOR THE MODERN OUTSIDER



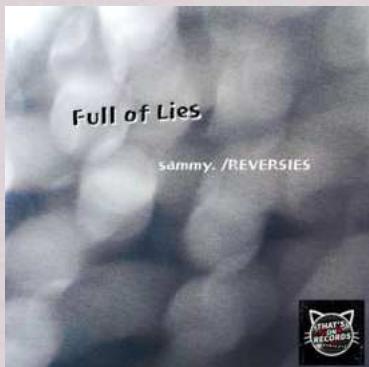
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Now**



"Full of Lies"

sammy. /REVERSIES

**NEW
RELEASE**



With “Full of Lies,” sammy. /REVERSIES, the self-proclaimed “one-man alternative rock band (?)”, dives deeper into the emotional friction and atmospheric nuance that define his evolving sound. Fusing emo-grunge roots with J-rock melodicism and the crisp edge of modern alt-rock, this latest release stands as both a catharsis and a quiet rebellion.

The track erupts from the gate with an opening chorus so charged it feels like emotional dam-break, raw, unresolved, and beautifully unfiltered. The haunting refrain, “That was full of lies,” reverberates with pain, but not surrender. It’s an anthem for those trying to reconcile inner chaos with a world that rarely makes space for honesty. This is sammy. at his most open, howling into the void not to be heard, but because he must.

After the explosive start, the song dips into a fragile hush, acoustic guitar framing breathy vocals that tremble with both fragility and resistance. It’s a moment of vulnerability, of breathing in the silence between breakdowns, before the track surges once more into distortion-heavy crescendos. Layers of electric guitar and pounding drums give shape to emotional waves, never polished, always honest. Lyrically, sammy. continues his signature exploration of modern detachment, self-doubt, and quiet defiance. He blends English and Japanese effortlessly, creating lyrical fragments that mirror the duality of his sound: Western grit meets Japanese introspection. The standout line, “Nothing ever changed at all, just numbers running down the wall”, evokes the numbing passage of time, a weary resignation toward societal routine.



But “Full of Lies” is more than despair, it’s resilience draped in distortion. It marks a turning point in sammy.’s sonic journey: no longer just an outlet for angst, but a vessel for transformation. His style, what might be best described as “lonely alternative”, isn’t just genre-bending, it’s emotionally borderless.

With a growing fanbase across cultures and continents, sammy. /REVERSIES is becoming a voice for those caught between connection and disillusionment. “Full of Lies” doesn’t offer closure, but it does offer a flicker of truth in a world where authenticity feels rare. It’s a spark in the night for anyone still searching for meaning amid the noise.



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NORDSTAHL – LET THE HAMMER SPEAK: “MJÖLNIR” DELIVERS A BLISTERING INDUSTRIAL WAKE-UP CALL

Gritty guitars grind against thunderous drums, creating a sonic landscape that feels both apocalyptic and empowering. There's no hiding here, only forward momentum and the call to awaken the courage within. More than just a powerful single, “Mjölnir” is a battle cry, an invitation to break the silence and strike back with purpose. And with their growing momentum, Nordstahl is proving they're not just echoing the greats, they're building their own brutal legacy, one hammer blow at a time.



 Listen
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Straight from the frostbitten North, Nordstahl unleashes “Mjölnir”, a track that doesn't just ask for your attention, it demands it. With searing guitar riffs, pounding rhythms, and a voice that cuts through steel, “Mjölnir” is the band's most potent release to date, an industrial metal anthem forged in myth and fired with modern fury.

Drawing on the mighty hammer of Thor, the band wields Norse mythology as both metaphor and warning shot. This isn't fantasy escapism; this is apocalypse-now realism. “Mjölnir” confronts silence in the face of injustice, asking the burning question: when will we rise, and when will we strike?

Delivered in raw, unrelenting German, Nordstahl's lyrics channel the frustration of a world paralyzed by fear and apathy. Fans of Rammstein and Eisbrecher will feel right at home in the crushing industrial textures, but Nordstahl brings their own twist: a chilling atmosphere shaped by their northern roots and an unmistakable sense of urgency.



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With her newest single “Couldn’t Replenish,” Elena C. Lockleis offers a stirring meditation on the confusion and fragility of heartbreak—wrapped in a track that feels both intimate and expansive.

The song’s foundation was built entirely remotely, yet the emotional resonance is anything but distant. Elena wrote the lyrics and melody herself, then partnered with a producer from AirGigs and a vocalist from Vocalizr, both of whom, she says, “get my vibe.” Despite never meeting in person, their chemistry is evident in the track’s emotional lift and cohesion.

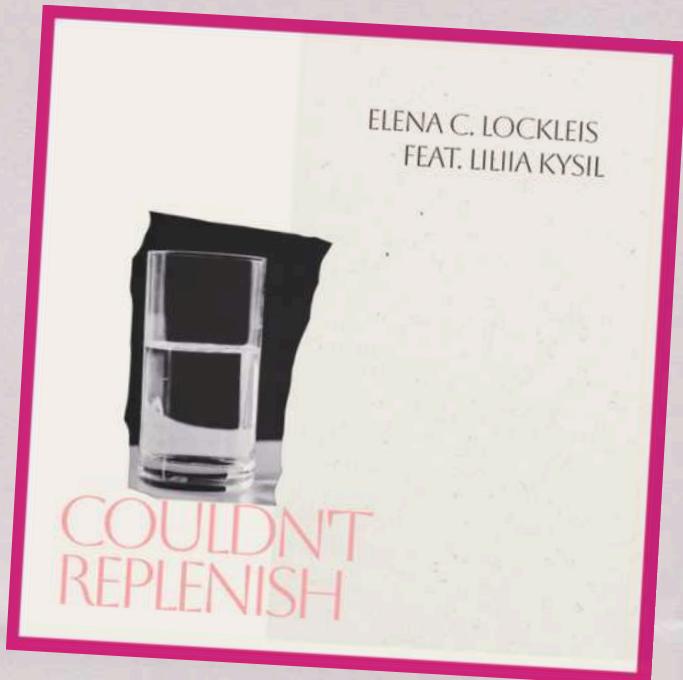


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"COULDN'T REPLENISH" – A REMOTE DREAM IN COLOR

BY ELENA C. LOCKLEIS

Elena cites Bastille, particularly a live performance of "Good Grief", as a major influence on the song's energy. "I feel like it soars," she shares. "And I hope this release of mine soars, at least in a few degrees, as well." That same sense of dynamic motion and catharsis threads through "Couldn't Replenish," capturing the ache of emotional ambiguity with melodic clarity.



Thematically, the song is rooted in a specific fear: heartbreak that doesn't come with clear answers. It's about the confusion of losing something you never fully understood. "Sometimes I feel like songwriting is like throwing paint at a wall and seeing what colors stay vibrant," Elena reflects—and "Couldn't Replenish" is one of those vivid streaks that refuses to fade.

In an age of virtual creation, Elena C. Lockleis has crafted a song that feels personal, reflective, and quietly powerful—a sonic echo of modern emotion, built in digital space but glowing with human truth.

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MP GREY AND RUDIGER CELEBRATE UNSHAKABLE BONDS WITH "FRIENDS"

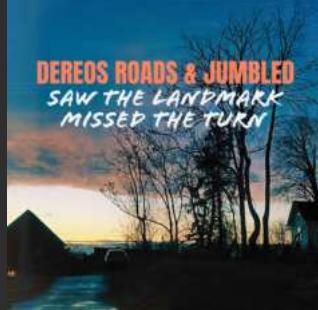


With his newest single "Friends", German producer and songwriter MP Grey (Martin Polle) delivers an emotionally rich, sonically uplifting tribute to the kind of friendship that truly lasts. Teaming up once again with longtime collaborator Rudiger, the track is a shimmering blend of indie-pop intimacy and synth-laced production, built around a message that resonates deeply: real friends are rare—and they matter more than ever.

Opening with a quiet, introspective tone and a hint of melancholy, the song gradually unfolds into a vibrant pop chorus, where warm melodies and infectious beats give flight to its core message. It's an evolution that mirrors the way friendship often works, starting in stillness, growing in trust, and bursting into moments of joy and strength. As always, MP Grey manages to walk the line between vulnerability and energy, crafting a sound that's both thoughtful and feel-good.

At the emotional center of the track is Rudiger's smoky, expressive vocal delivery. His performance brings a cinematic quality to the song, conjuring images of late-night drives, whispered truths, and shared memories.

DEREOS ROADS & JUMBLED CRAFT A TIME-TWISTING HIP-HOP TAPESTRY ON NEW COLLABORATIVE ALBUM



Alternative hip-hop artist Dereos Roads and Baltimore beat-smith Jumbled have teamed up for a genre-warping album that's equal parts nostalgia trip and raw emotional excavation. Fusing the crackle of crate-dug '70s rock samples with the soul of early 2000s underground rap, the duo crafts a sound that feels both vintage and vital.

The lead single, "Lakeview Lease on Life," sets the tone with a poignant meditation on love, relationships, and personal growth. It's not just a song, it's a snapshot of a lived experience, wrapped in soulful production and delivered with vulnerability and grit. That same heart beats through the entire record, which showcases a vivid patchwork of stories, textures, and voices.

This is a true community-driven project. The album features lush harmonies and vocals from Samuræ and Nardo Says, while sharp verses from underground mainstays Bloodmoney Perez and Lt Headtrip add depth and contrast. Meanwhile, live basslines from Kevin Nolan and Sean Zuza lend the beats an earthy punch, grounding the project in tactile warmth.

JEREMY SERWER'S THE NINES BLENDS SCI-FI, HORROR, AND HUMANITY INTO A SURREAL 18-TRACK EPIC



San Francisco-based songwriter and sonic experimenter Jeremy Serwer steps deeper into the surreal with the release of his ninth, and most expansive, album to date, *The Nines*. Spanning 18 tracks, the record is a wild, genre-bending ride through dystopian dreams, existential dread, and strange pockets of hope, all wrapped in a soundscape that touches alt-rock, psych-pop, and cinematic ambient textures.

Described by Serwer himself as his "most self-indulgent" work yet, *The Nines* is less an album than a cosmic anthology, evoking everything from B-movie horror and science fiction oddities to modern life's absurdist undertones. And yet, it's grounded in a real, pulsing emotional core. These aren't just sound experiments, they're intimate dispatches from the edge of the human psyche.

"It's like flipping through a cosmic short story collection," says Serwer. "Horror, psychic thrillers, cosmic hope, existential dread. It's all in there."

JALISA AVARI: FROM FLORIDA ROOTS TO RISING HIP-HOP STAR



Jalisa Avari was born and raised in Florida. Music was a constant companion from a young age, by 12, she was competing in talent shows and quickly made a mark in her middle school choir. Her standout vocal talent earned her solo roles and led to performances at notable venues across Florida, showcasing her early promise as a dynamic performer.

Jalisa's professional journey began with powerful live performances, including tours with choral groups and appearances at iconic locations such as Walt Disney World. Her captivating stage presence and unique vocal tone caught the attention of television producers, resulting in several interview features that broadened her reach.

2024 marked a turning point with her debut as an independent artist through the release of "Unlove You." The single, a raw and empowering anthem of self-love and emotional resilience, struck a chord with listeners and critics alike. Its relatable lyrics and infectious melody established Jalisa as a fresh voice in hip-hop, poised for further breakthrough and Billboard chart success.

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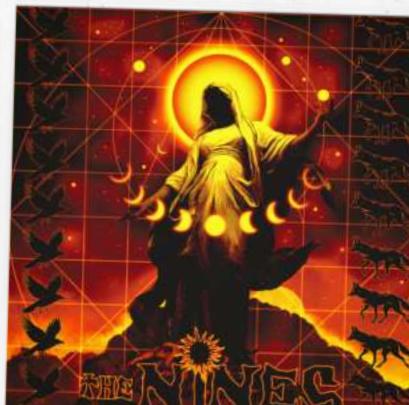
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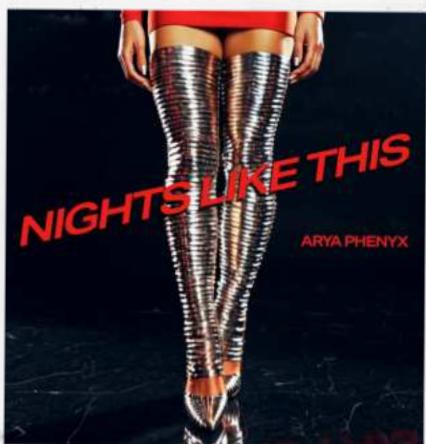
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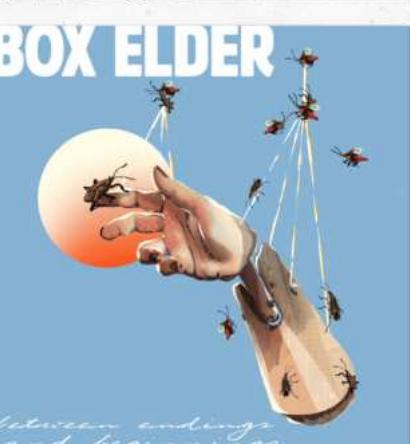
JEREMY SERWER
TARGETS ON OUR BACKS



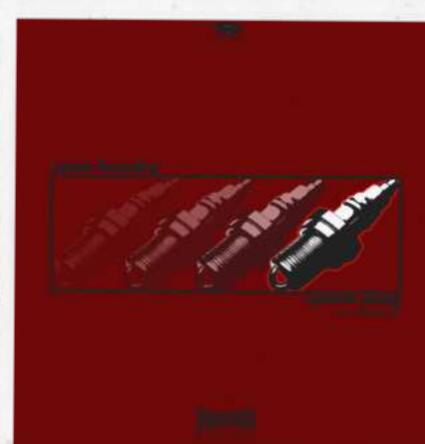
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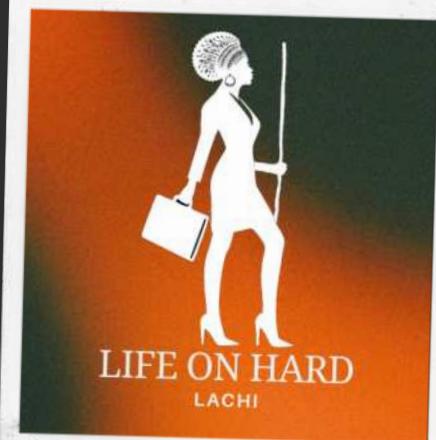
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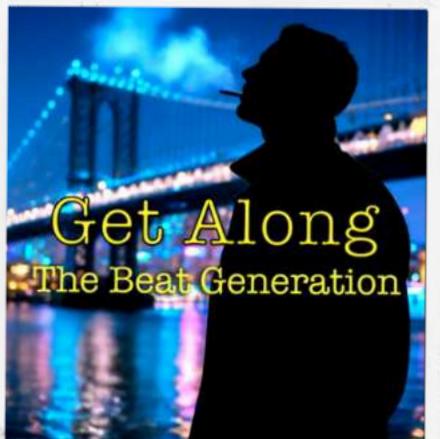
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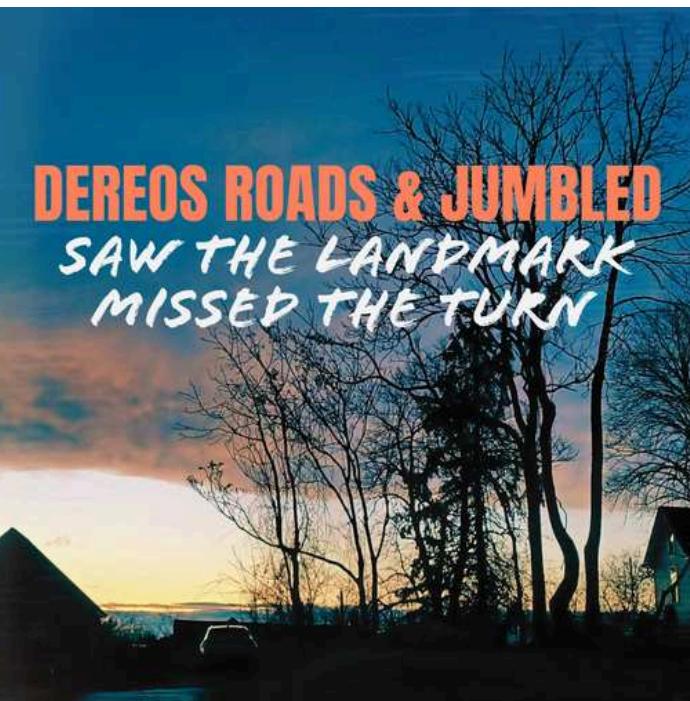


GONEDARK
SLIDE

DEREOS ROADS & JUMBLED BRIDGE ERAS WITH SOUL AND GRIT ON COLLABORATIVE ALBUM

In a genre-bending fusion of old-school soul and modern grit, alternative hip-hop artist Dereos Roads and Baltimore producer Jumbled deliver a powerful new album steeped in vintage texture and raw emotion. At the heart of the project is the standout lead single, "Lakeview Lease on Life", a heartfelt ode to love, loss, and connection, told through poignant bars and haunting harmonies.

This album unfolds like a sonic time capsule, blending crate-dug '70s rock samples with the unfiltered edge of early 2000s underground hip-hop. The result is a sound both nostalgic and forward-thinking, imbued with that unmistakable DIY energy that defines true artistry.



Featuring a standout ensemble cast, the project includes the lush vocals of Samurae and Nardo Says, potent guest verses from Bloodmoney Perez and Lt Headtrip, and the deep, pulsing bass lines of Kevin Nolan and Sean Zuza. Together, they create a cinematic listening experience that's as intimate as it is expansive.

Hey Again Channels Coming-of-Age Catharsis on "Full Swing"



If you've ever wandered through city streets with headphones on, feeling like you're the main character in your own story, Hey Again has written your soundtrack. The Brooklyn-based indie band captures that deeply specific, deeply universal feeling on their latest single "Full Swing", a song that belongs in the pivotal scene of a 2000s coming-of-age film, the part where everything suddenly makes sense.



Don't Tell John Declares Their Independence with "I'm Done"

With a sound that balances grit and soul like a tightrope act over a bonfire, Bay Area rock outfit Don't Tell John returns with their fiercest statement yet. Their new single, "I'm Done," out July 22, is a smoky, groove-laced anthem that captures the emotional high of finally walking away and breathing free air again.

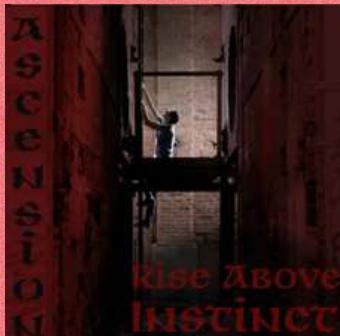
The track is a fitting follow-up to the band's recent run of standout releases, "Hard Luck," "Grandad," and a dark, simmering take on "I Put A Spell on You." But where those songs rumbled with tension and ache, "I'm Done" is the exhale. It doesn't shout. It smolders. Built on slinky guitar work and a rhythm section that swaggers without showing off, the song lets Veronica's voice do the heavy lifting, equal parts haunted blues and hard-won clarity.

There's no mistaking the emotional authenticity here. This isn't just rock for rock's sake. It's lived-in music, shaped by generational echoes and personal reckonings. The band, comprising two brothers and their kids, writes like a family that's seen some things, and plays like they've survived them together.

Described as "a female-fronted Soundgarden with California soul," Don't Tell John has carved out a space that feels both nostalgic and urgent. Their live shows have become underground gospel among Bay Area fans, and with "I'm Done" dropping just ahead of their July 26 slot at the 2025 Petaluma Music Festival (alongside Ozomatli, Cracker, and Moonalice), they're ready to amplify that word-of-mouth energy.

In a year-long campaign that sees them releasing a new single every couple of months, Don't Tell John is proving that rock still thrives in real-time. With "I'm Done," they deliver a song that doesn't just mark a turning point, it makes you feel it in your bones.

REDISCOVERING GENRES



Rise Above Instinct Seeks Higher Ground on New Album Ascension

Galdheim Studios has announced the arrival of *Ascension*, the latest full-length release from U.S.-based progressive metal act *Rise Above Instinct*. Set to land worldwide on Friday, February 7, 2025, the album offers more than just a sonic experience—it's a spiritual excavation wrapped in crushing riffs and cinematic atmosphere. At its core, *Ascension* is an ambitious concept album that tracks the arc of an individual's spiritual awakening. But rather than preach or ponder from a distance, the band throws the listener into the heart of the journey. With each track, *Ascension* unpacks layers of memory, identity, and metaphysical yearning building a narrative that feels both deeply personal and universally resonant.



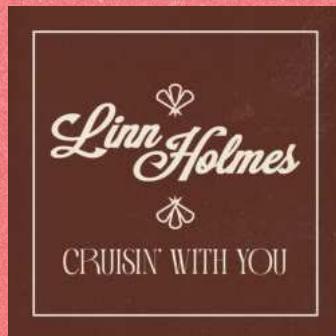
The Holidazed Drop Uplifting New Single "Under One Galaxy": A Call for Unity Ahead of Debut Album Release

South Florida's genre-blending groove-makers, The Holidazed, return with their inspiring new single, "Under One Galaxy," a vibrant anthem of togetherness and hope. The track arrives as a preview of their long-anticipated debut full-length album, *Everything*, released on July 18 across all major streaming platforms. Known for their infectious fusion of reggae, rock, and funk, The Holidazed deliver a powerful message in "Under One Galaxy": no matter our differences, we all live under the same sky. The single pairs driving rhythms and dynamic instrumental layers with heartfelt lyrics and an irresistible singalong chorus—making it equal parts celebration and reflection.



Christian Walker Hits His Stride with Infectious New Single "Must Be Dreamin"

With a voice that carries the punch of Bailey Zimmerman and a melodic charm reminiscent of early Morgan Wallen, Christian Walker is carving out his place in the ever-evolving world of pop country. His latest single, "Must Be Dreamin," dropping July 25, is a sunlit burst of feel-good energy wrapped in shimmering guitar lines and sky-high choruses. Built around the ecstatic moment of finally landing the one you've been pining for, the track captures that headrush of new love with effortless clarity. Walker delivers hook after hook with undeniable warmth, making the song feel like a radio-ready anthem tailor-made for summer drives and windows-down singalongs.



D Fine Us and Jamie N Commons Unite for Cinematic New Single "Walk This World Alone"

D Fine Us, the project led by multi-instrumentalist Tormer Katz, will unveil "Walk This World Alone," a haunting new single co-written with British singer-songwriter Jamie N Commons. Merging Katz's moody, cinematic production with Commons' gravel-rich vocals and blues-drenched lyricism, the track delivers an emotional wallop wrapped in gospel spirit and widescreen sound. Their collaboration was born from a fateful meeting in Los Angeles, arranged by mutual A&R rep and friend Rick Singer. Both signed to Zinc Music at the time, Katz and Commons skipped the studio in favor of a more intimate creative session at Commons' home studio—an impromptu decision that led to the creation of two raw demos. One of them would eventually become "Walk This World Alone."



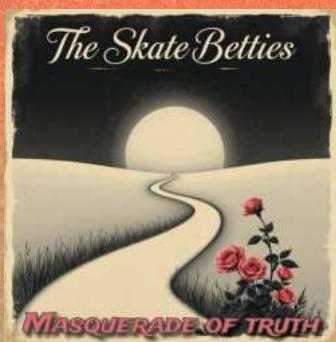
EXACTLY! is a chaotic, unhinged, late-night dance anthem for the bloated, broken-out, overtired baddies who just wanna rage in their underwear at 2am, eat trash, cry a little, then pass out with the lights still on. Think: glitchy electropop meets a fever dream in a grimy underground club you accidentally fell into on your way to get snacks. It's manic, messy, hormonal, hilarious—and totally unfiltered.



Known for his sincerity and genre-defying songwriting, Jacob Chacko returns with *Give Me The Good Stuff*, a stirring new EP exploring love, loss, perseverance, and self-discovery. The standout single "Come To Me" delivers an emotional gut-punch, addressing grief with ethereal vocals and a hazy soft-rock backdrop that feels like a sunset prayer. "Fallen Dreams" lifts the tempo with infectious optimism, celebrating resilience in the face of uncertainty.



Valineco's music channels raw emotion, intense love, painful choices, and inner struggles, always told with heartfelt honesty. His new track, "Il est venu du silence," features the powerful vocals of Chrys Adam and was recorded in Marseille with acclaimed engineer Bruno Pradels. This luminous rock ballad is a moving tribute to his autistic son, and to extraordinary children and parents everywhere. Beyond this intimate story, Valineco is also crafting bold arena rock anthems and vibrant Latin-inspired tracks, blending rhythm, sensuality, and warmth for a dynamic musical journey.



Colorado's own The Skate Betties burst onto the scene with their debut full-length album, *Masquerade of Truth*, now streaming worldwide. This 14-track powerhouse fuses retro swing rhythms, ska grooves, and rock energy, all driven by soulful female vocals and bold brass. The album dives into themes of truth, love, rebellion, and identity, with standout tracks like "Wisdom Shield," "This Is Love," and the anthemic title track blending infectious beats and empowering lyrics designed to move both feet and hearts. Lead singer Misty shares, "We wanted this album to be more than just fun, it's real, a soundtrack for healing and resilience."



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